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THE CELEBRATED IRISH BARD.

To which is prefixed,

An ESSAY on IRISH MUSIC; with MEMOIRS of CAROLAN.

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AN

ESSAY on IRISH MUSIC.

You too, ye Bards, whom sacred raptures fire
To chaunt your heroes to your country's lyre;
Who consecrate in your immortal strain
Brave patriot deeds in righteous battle slain;
Seriously now the tuneful talk renew,
And nobler themes an dauntless songs pursue.

LUCAN.

"THE early ages of every nation are enveloped in dark clouds, impervious to the rays of historic light. An attempt, therefore, (says an ingenious Writer) to trace the arts of Poetry and *Music* to their source in this, or in any other country, must be unsuccessful. They are coeval with its original inhabitants; for man is both a Poet and *Musician* by nature. But our business with those arts does not commence till an order of men, who for some time united both characters, appears in the Annals of Ireland." *(a)*

Irish historians trace their *Music* and Bards to a very high antiquity. Whence they were derived is indeed not quite so certain; but it is commonly supposed that the Irish received them from the Milesians, and the Milesians from some parts of the East. It is certain the Druids and Bards had colleges in Ireland prior to the fifth century. The Bards originally received their education from the Druids, who were the priests of those times; whose laws and sciences were conveyed through the medium of Poetry, and recommended by the charms of Music. Their instructions, however, were always oral; neither their poetry, nor the superstition of the times, suffering them to be committed to writing: so that the education of a young Bard was seldom completed under a dozen years. These accomplished, he was honoured with a kind of Doctor's degree, called *Ollamh*, supposed sufficiently qualified for all the duties of his office, and sometimes admitted among the Druids.

At this early period the Bards, originally a single order of men, were divided into the following clafles, all of which had fome concern with Music:

The *Filea*, or Poet, whofe office it was to turn the precepts of religion into verfe—to compofe birth-day odes, epithalamiums, nuptial odes, &c.—to teach their princes—to entertain the chriftians and their guefts at public feftivals—to animate the army, and raife the cry of war.

"T' applaud the valiant, and the bafe controul;
"Difturb, exalt, enchant the human foul!"

The *Brehon*, or legiflative Bard, not only made and adminiftered the laws, but it was his duty to chaunt them to his harp, as he was ſeated on an eminence in the open air.

The

(a) Walker's Hib. Mem. of Irifh Bards, P. 1; to which elegant and learned work the Reader is indebted for moſt of the following particulars which reſpect the Bards.

The Bannahs was antiquarian, genealogist, and historian. He recorded remarkable events, and preserved the genealogy of his patron.

Beside the above, there was an inferior order, called *Dordaigh*, or Instrumental performers; who were further distinguished by the instruments on which they played.

The *Caoine*, or Funeral Song, was a solemn ceremony which accompanied the interment of their chiefs. On this occasion, the officiating Druid having performed the religious rites, and the pedigree of the deceased having been recited by his Bramicles, the proper Bard sung the *Caoine*, which he accompanied with his harp; being allisted by a chorus of inferior Bards and minstrels, and sometimes a company of women.

The following extract from one of their Elegies, composed on the death of Cuchallin, may give an idea of the general falsifiction of their compositions, and will not, it is presumed, be unacceptable to readers of taste and sensibility.

"By the dark rolling waves of Lego, they raised the hero's tomb. —Loath at a distance lies, the companion of Cuchallin at the chace — Blest be the foul, fon of Semo; thou wert mighty in battle—Every ftrength was like the ftrength of a ftream; thy ftyled like the eagle's wing—Thy fpirit in the battle was terrible—In deeds of death were behind thy fword—Blest be thy foul, fon of Semo: cor-borne chief of Dunfinick!

"Thou haft not fallen by the fword of the mighty; neither was thy blood on the fpear of the valiant.—The arrow came like the ding of death in a blaft: nor did the feeble hand which drew the bow perceive it.—Peace to thy foul in thy cave, chief of the ifle of Mift!" *(b)*

On the establishment of Chriftianity, the Druids of courfe vanifhed, but the Bards remained; and fome of them, being converted, fung hymns to the honour of God and his ftints. One of thefe, at leaft, (*Fanoh*,) was made a bifhop by St. Patrick, in the fifth century. Several others of them commenced clergymen. From this time Mufic gentlly fourifhed in the Irish churches, infomuch that in the tenth century, the abbey of Bangor, in the county Emmerick, out of 1300 refident, had 60 choiliers. *(c)* About this time the clergy introduced the ancental characfters of the Romifh church, the Irifh not appearing to have had any method or mufical notation of their own.

Formerly great part of the Irifh mufic was *military*, and every chief had his peculiar *War Cry*. It has been alfo fuppofed that the various inventions to which their people were fubject, firft gave a melancholic tinfture to their Mufic, and introduced among them the *minor* mode. This *arifes*, however, from an idea that the Mufic of all countries was originally *major*; an hypothefis that will admit of debate; and its is to be added, that fubtle, and various other circumftances, might produce the change.

The ancient *Mufical Inftruments* of the Irish have furnifhed matter of curious refearch to the learned. The principal of thefe, the *Cruitt*, or harp of Dermot they had four varieties, differing in fize, form, and number of ftrings. Indeed, this ferms to have been the favourite inftrument of ftrings. Indeed, this ferms to have been the favourite inftrument of the ancient northern nations, and has been fuppofed to have originated among them. The Irish probably had it from the Miletians, and conveyed it to the Highlanders and Welsh. But it was alfo well known in the Eaft. The Author defcribes the painting of feveral he met with in the ruins of ancient Thebes: But we know, from better authority, what it means of ancient Thebes: But we know, from better authority, what it means of ancient Thebes: But we know, from better authority, what it means of ancient Thebes: *The Baggipe*, indeed, was probably a northern inftrument, yet not exclufively to it: fince we find mention of that inftrument of fort among the Greeks, and feveral other nations. Of this inftrument there are alfo varieties; the large War Baggipe is peculiar to the Highlanders, and well calculated to animate their warlike and ferocious temper: but the Irifh Baggipe is fmaller, blown by the mouth, and capable of great fweetnefs and expreffion.

Among the vocal Mufic of the Irish a ftranger would not expect much entertainment, on account of the apparent harfhnefs of the language: There are not wanting, however, advocates for this; who affert, (ftrange as it may feem) that the Irifh is more mufical than even the Italian, or any other European language. *(e)*

The file of the ancient Irifh Bards is faid by their early writers to have been exceedingly rude. If fo, it muft be in the fame fenfe that *Dr. Burney* explains the term in relation to the Old Enharmonic of the Greeks; *i. e.* without Semitones. *(f)*

"The Irifh Mufic is in fome degree, (ftys a native) diftinguifhed from the Mufic of every other nation by an inftructing fweetnefs, which forces its way irrefiftably to the heart." *(g)* Abating fomething for our own partiality, a great degree of excellence muft be allowed to the plaintive airs, and a wonderful glee and vivacity to the jigs.

We have hinted, on a former occafion, that the Scots probably derived a great part of their Mufic from the Irifh *(h)* and there is reafon for to think the Welsh were indebted to the fame mafters.

But in order to form a juft notion of the mufical literature, the Bards were reduced to two claffes; one, Hiftorians and rhapsodifts; this diftinct was that of the Bards were derived. One of thefe, O'Gartagh, flourished in Ireland about the year 1600.

Our Henry VIII. is compliment to the mufical fame of Ireland, gave them a high rank for their arms, and for his patronage of it with that of France and England.

Several famous Bards flourifhed in the reign of Elizabeth. But as we know not that any of their Mufic is preferved, it would afford little entertainment to recite their names.

The prefent century has produced fome eminent Bards.—*Cormac Comme, (i)* (or Cormac Dall; *i. e.* Blind Cormac) was born May 1703, in the county of Mayo, of poor parents, and within the firft year had the misfortune to lofe his fight by the fmall pox. He is celebrated for being author of the *Tads Tailors*; and recited his melancholy narrative much in the manner of cathedral chaunting. He was a poet, a harper, and, when young, a fine finger; and was lately, at the age of more than four-fcore, living near Dunmore, in the county of Galway.

But the moft eminent of all the modern Bards was the famous Carolan, author of a great part of the tunes in the following collection; who therefore claims our particular attention.

(f) Hiftory of Mufic, Vol. I. P. 497.
(g) *Walker's* Irifh Bards, P. 63.
(h) Eflay on the Scots Mufic, prefixed to the Caledonian Mufic, P. 2.

THEODORE O'CAROLAN *(i)* was born at Nobber, in the county of Weftmeath, A. D. 1670, on a farm of inconfiderable value, though it has been feveral ages in other hands. The fmall-pox, at a very early period, deprived him of his eye-light, and

"Knowledge at one entrance quite ftut out."

But Providence, as in many fimilar inftances, in fome degree compenfated for this lofs, by bestowing on him a fine ear and tafte for Mufic. To this, an limited zeal quantity to expreft it, his eyes were triangulated into his ears.

Our Bard difcovered early marks of a mufical genius, and at twelve years old he had an inclination for the harp; but, (as often happens) his difguft not fuiting his genius, he was with his parents confined to an inftrumental performer, and fo foon used his inftrument but in extemporary effufions, or as an accompaniment to his voice; and even this office was frequently fupplied by a domeftic.

Blindnefs in no certain inftance ingured love. Carolan found this to be pretty early in life: for he feems to have been enamoured with Jane Ruddel Lewis, which he ufed to have firft tuned his harp to love, though, in this inftance, not to any purpofe, as unfavorable. An indifcreet wifh referred on the Lady is related, which fhews that the lofs of one fenfe may be the perfection of feveral others. Our Bard's blindnefs was not only compenfated by an uncommon fhare in harmony, but by an unufual fenfibility in *feeling*. In a fubfequent part of life, being induced by the perfuafion of that religion in which he had been educated, and to which he always zealoufly adhered he made a pilgrimage to a celebrated cave, called *St. Patrick's Purgatory*, fituated on an ifland in the county of Donegal.—Handing from other pilgrims into the boat, he happened to take the hand of the Abbot Lady, and inftantly exclaimed, "This is the hand of fmiglet Cruife;" a circumftance that awakened in full vigour the recollection of his early attachment.

Carolan's want of forcefs with the firft object of his attachment, did not

(a) *Macpherfon's* Death of Cuchallin.
(b) *Cambden's* Manuf. 1134.
(c) *Walker's* Irifh Bards, P. 69, and 80. Alfo, Appendix, No. I, and VIII.
(d) Ibid. P. 93. * See No. CIV. in the following Collection.
(e) Appendix, No. I, and VIII.

not cool his passion for the fair fex, and the lofs of Mifs Cavalie was fupplied in the embraces of a Mifs Mary Macguire; a young Lady of good family, though not remarkable for murkerels or œconomy. At this time, it is fuppofed, he took a fmall farm near Mollifk, in the county of Leitrim, and erected a little houfe, where himfelf and lady enjoyed themfelves, and entertained their friends; till, in the fequel, they difcovered that neither his genius nor her beauty were fufficient to keep open doors, or fupply their table even with the neceffaries, and much lefs the luxuries of life.

This was probably one circumftance that induced Carolan to commence itinerant Bard, and exhibit a genuine reprefentation of Homer's *Demodocus*. He traverfed the country on his own horfe, attended by a domeftic Bard. The doors of the Nobility and Gentry were every where thrown open for his entertainment. He ftooned to compofe for hire; but his conftant cuftom was to reward his benefactor with a fong, made on himfelf, or a principal branch of the family: Some of the moft celebrated of thefe (and diftinguifhed by the name of the fubject) were compofed on ——— Jones, Efq. of Monny Glifh, in the county of Leitrim—I. Nugent, Efq. of Caftle Nugent, Colambre, and his fair filter, Mifs Grace Nugent—all which will be found in the following collection.*(a)*

The occafion of fcveral other of his compofitions is remarkable.—Tradition fays, that O'Rourke, a powerful and turbulent Irifh chieftain, was invited by the politic Elizabeth, queen of England, on a vifit to her court. Before he left his native country, he aflembled all his vaffals and neighbours, and gave them a fumptuous treat at his caftle. This event Mr. Mac Guoran, a gentleman of Leitrim, who poffeffed a happy talent at ludicrous poetry, made the fubject of a fong, *(a)* which Carolan, his contemporary and friend, fet to Mufic; and *Pleafures Rourke*, or O'Rourke's Feaft, is left a monument to their joint memory. *(b)*

A Mifs *Fetherfton*, a Proteftant lady of the county of Longford, going to church one Sunday, met with Carolan going to mafs. She gave him an invitation to her houfe; but the Bard, with his ufual gallantry, excufed himfelf from a preceded terror of her wit. At parting, fhe requefted his prayers, but he proteftfed fhe was the object of his devotion; and accordingly, inftead of praying, compofed the fong which he called *Carolan's Devotion. (c)*

Carolan, unhappily for his health and character, was immoderately given to whiftkey, and always treated his Mufe with a glafs when he raveled her. Once, at the earneft remonftrance of his medical friends, he refrained fix weeks from his favourite liquor, during which his ufual flow of fpirits forfook him; and, inftead of the cordial he ufed no longer, he procured a glafs of it to fmell to. Immediately as the fumes reached his head, his countenance brightened—his vivacity rekindled—and he could no longer refift the bewitching draught. Before morning he compofed the charming fong of *Carolan's Receipt. (d)*

It was to treat the Bard was a certain method of infpiring his Mufe; fo to deny the exhilarating draught was equally fure to ftarve his fancy. One O'Flynn, the careful butler of a certain gentlemanin Italy, whom he then vifited, once refufing him admittance to his cellar, produced fcveral fevere epigrams, of which the following is a tranflation;

> "Sure Judy Nugent, again you are kept by O'Flynn!
> "So furely a dog would let nobody in."

The ancient Bards, we have obferved, often pretended to prophecy; and that our Bard might not be thought inferior to any of them, the following ftory is related of him:—Having often tried to compofe *Planefy for a Bull* Mafs, of the county of Slingo, but never to his fatisfaction, he one day threw away his harp, with this declaration to her mother:—" Some evil Genius (faid he) hovers over me; there is not a ftring in my harp that does not vibrate a melancholy ftrain—I fear fhe is not doomed to remain long amongft us: Nay, (faid he, emphatically) the *moift ear* furvive twelve months."—The event is

faid to have verified the prediction; but what inferences are to be drawn from this and fimilar narrations, muft be left to the cool inveftigation of philofophy.

It is reported, that when Geminiani was at Dublin, he had the curiofity to try the genius of Carolan, by procuring a piece of Italian Mufic to be played to him, excellent in itfelf, but purpofely vitiated in certain places. Carolan was delighted with the Mufic; but much to the furprife of the hearers, difcovered, and even rectified its defects.

At another time, it is faid, meeting with a mufician of fome eminence at the houfe of an Irifh nobleman, he challenged him to a trial of fkill. The mufician played Corelli's firft concerto on his violin. This finifhed, Carolan, with wonderful exactnefs, repeated it on his harp, though he had never before heard it; and to increafe the aftonifhment of his auditory, added another concerto of his own, extemporary, in which he copied the ftile of the Italian compofer, in a manner quite aftonifhing.

It has been obferved above, that Carolan was a Roman Catholic, and it fhould be added, that he compofed fcveral pieces of Sacred Mufic, which, with great devotion, he performed in the public fervice, to the admiffion of the congregation.

In the year 1733, Carolan left his beloved Mary Macguire, who had lived faithfully in obfcure retirement with her children, while our Irifh Orpheus traverfed the country. This event threw a gloom upon his mind, and is thought to have haftened his death, which happened in March 1738, at the houfe of Mrs. Mac Dermot, of *Alderford*. Dr. *Goldfmith* relates, (upon what authority is uncertain) that even in the article of death he called for a draught of his beloved liquor, which being brought at his earneft importunity, he was not able to fwallow; but returned it with this unfavourable jeft, that it would be hard indeed for too frefh friends as he and his cup to part without kiffing: and then expired.*(e)*

Carolan was buried in the church-yard of Kilronan, in the diocefe of Ardagh, where his ftaff was lately obferved rudely fcattered among the fpoils of death, and diftinguifhed from the vulgar multitude by a ribband appended thereto.—A circumftance this, which would have animated the genius of a Yorick to the higheft pitch of elegant enthufiafm.

Our Bard was lamented in an humble Elegy, written by his fpeculative friend and companion, Charles Mac Cabe; but which has no merit to excite the Reader's *curiofity*.

Carolan left fix daughters and a fon; the latter taught the Irifh harp, and publifhed a collection of his father's pieces; the moft favourite of which, with fcveral others therein omitted, will be found in the following Collection, to the credit of the Editor's fame thereby.

The public opinion of Carolan's merit, and the eftem in which he is held by the moft eminent Profeffors, will be beft known from the collection of fo many of his pieces in our modern operas and entertainments.

Before we conclude this Eflay, the Reader may expect fome information as to the other airs which form this Collection. Many of them indeed are well known, and have long been favourites with the public: but of fome others, there are a few particulars too curious to be withheld.

The *Dony*, or Melancholy Tune, No. II. is faid to have been fung by the Irifh women on the field of battle, after a terrible flaughter made by Cromwell's troops, in Ireland.—No. LIV. was compofed in the reign of Henry VIII. the reigning Monarch in honour of the unfortunate Mirabeau.—No. XCI. is commonly fung by the Irifh Rollies, at the plough.—No. LX. XXIX. and fcveral others, are remarkable for their high antiquity, as well as beautiful fimplicity.

It need only be added, that great pains have been taken to make the bafs as familiar and pleafing as circumftances would admit. Several of the airs have never appeared with any accompaniment before, and many of them would not admit a ftrict conformity to modern rules. This may be proper to be obferved, that the *Editor* may not be condemned for violating rules which could not be conformed to with propriety; and to which no experienced Mufician would attempt to reduce airs compofed before the laws of Harmony were known.

FINIS.

(a) See in the following Collection, Numbers I. XIII. LI.
(b) A tranflation of this fong was made by Dean Swift, and is to be found in his Works.

(c) No. VII.
(d) No. XII.
(e) No. III. in the following Collection.

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☞ *The Tunes distinguished by an * in this Index were compiled by* CAROLAN.

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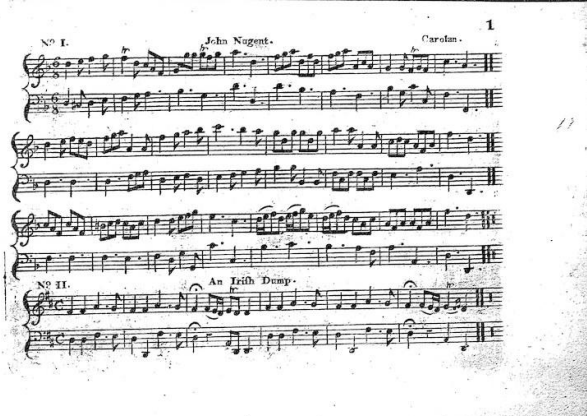

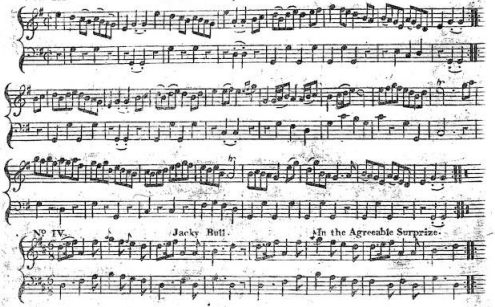
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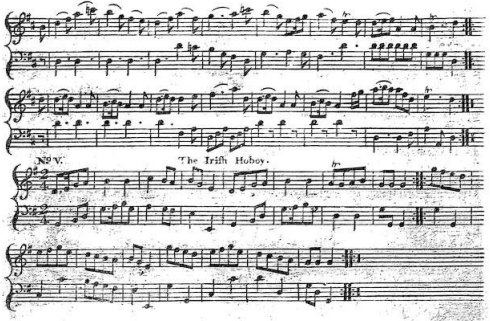
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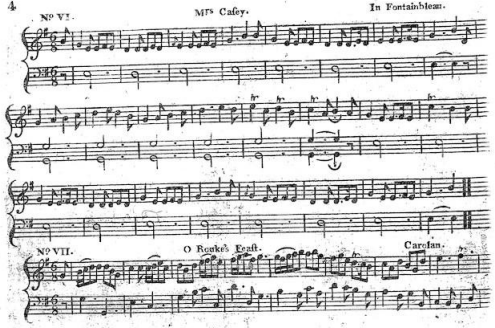
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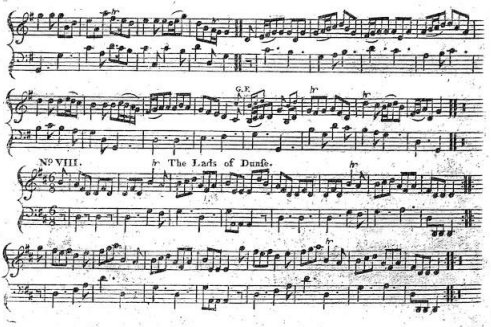
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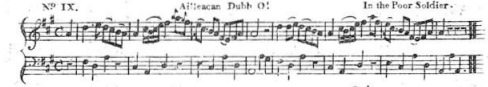

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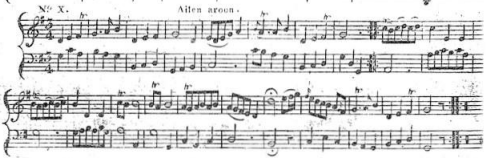

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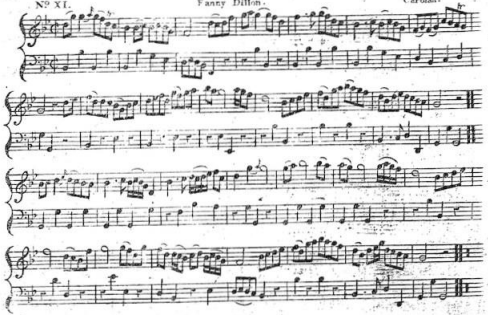

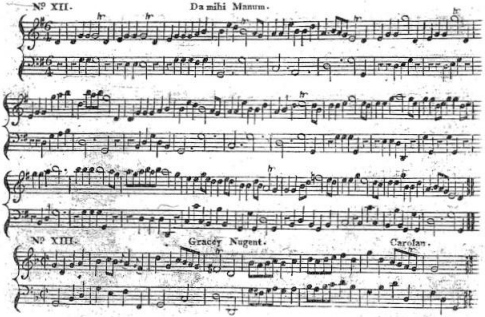
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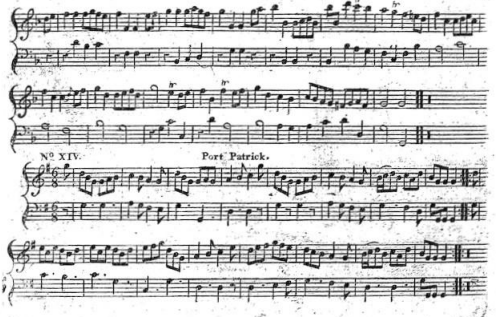
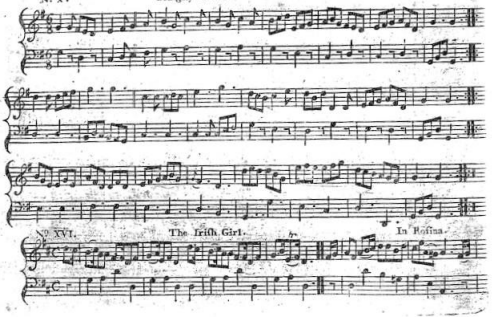
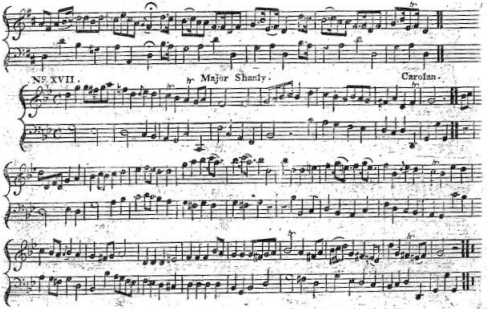
Da mihi Manum.
Nº XIII.
Gracey Nugent.
Carolan.


Nº XIV.
Port Patrick.


Nº XV
Plangity Connor.
In the Poor Soldier.
Carolan.
XVI.
The Irish Girl.
In Bottina.


Nº XVII.
Major Shanly.
Carolan.

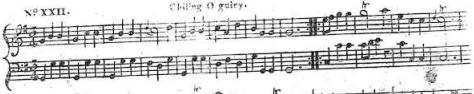
Nº XVIII. Ballinamona Oro. In the Poor Soldier.

Nº XIX. Hugar Mu Fean.

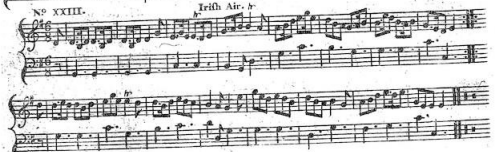
Nº XX. Toby Peyton. Careless.

Nº XXI. Irish Trott. In the Beggars Opera.

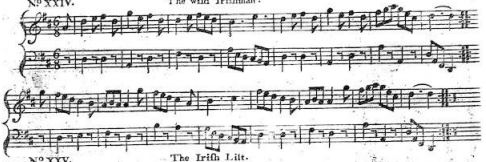
Nº XXII. Chilling O guiry.



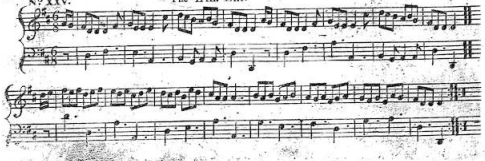
Nº XXIII. Irish Air.

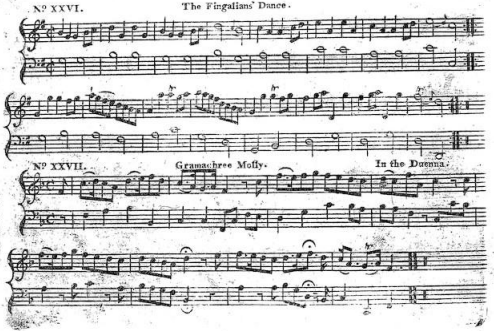


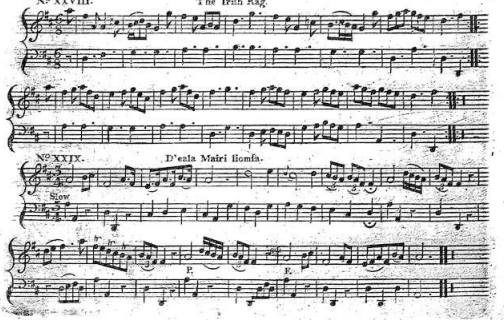
Nº XXIV. The wild Irishman.



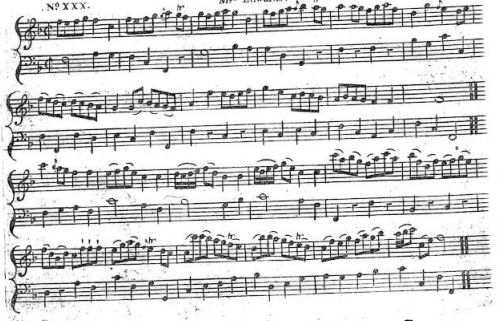
Nº XXV. The Irish Lilt.




Nº XXVI.
The Fingalians' Dance.
Nº XXVII.
Gramachree Molly.
In the Duenna.

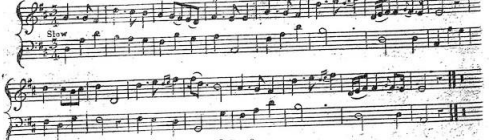

Nº XXVIII.
The Irish Rag.
Nº XXIX.
D'eala Mairi liomfa.
Slow

Nº XXX. Mrs Edwards. Carolan.

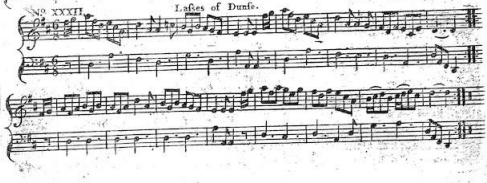


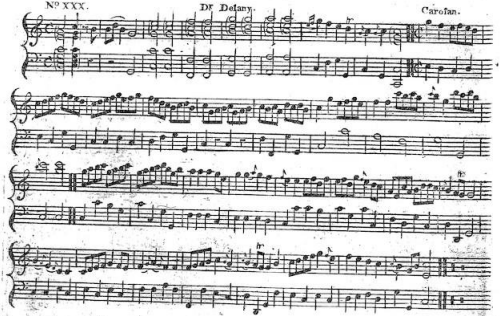
Nº XXXI. Dermot.

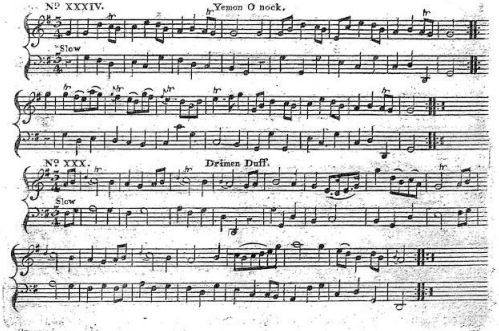
Slow



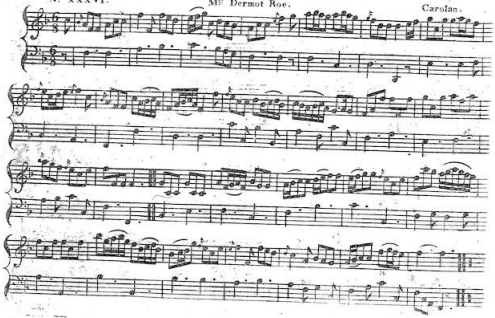
Nº XXXII. Ladies of Dunse.



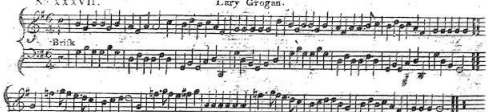

Nº XXX.
Dr Delany.
Carolan.


Nº XXXIV.
Yemon O nock.
Slow
Nº XXX.
Drimen Duff.
Slow

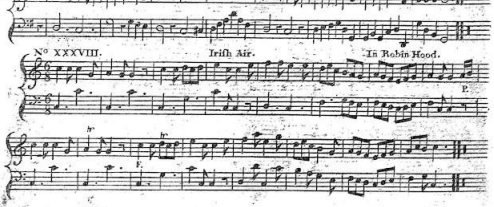
Nº XXXVI. Mc Dermot Roe. Carolan.



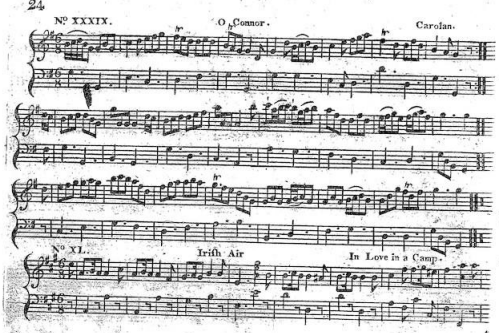
Nº XXXVII. Lazy Grogan.



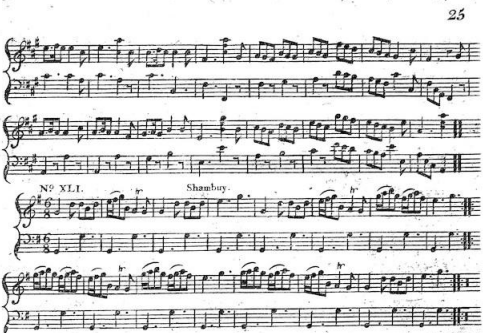
Nº XXXVIII. Irish Air. In Robin Hood.



Nº XXXIX. O Connor. Carolan.

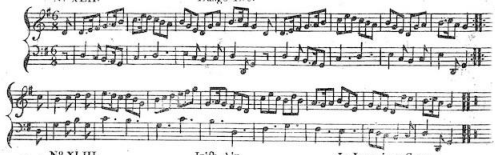


Nº XL. Irish Air In Love in a Camp.

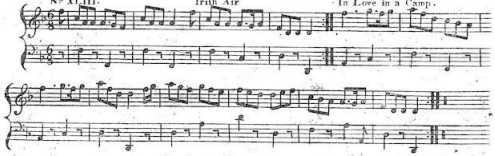


Nº XLI. Shambury.

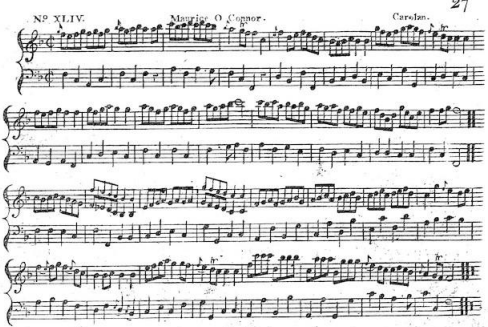
Nº XLII. Largo Lee.

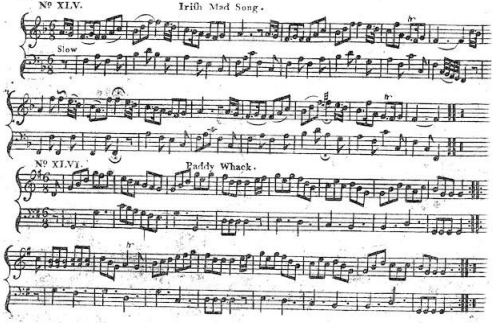


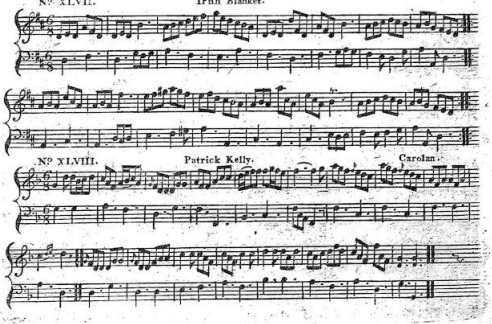
Nº XLIII. Irish Air. In Love in a Camp.

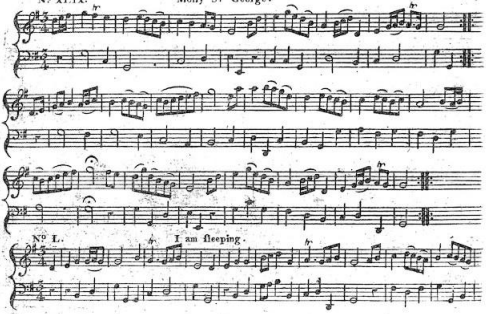


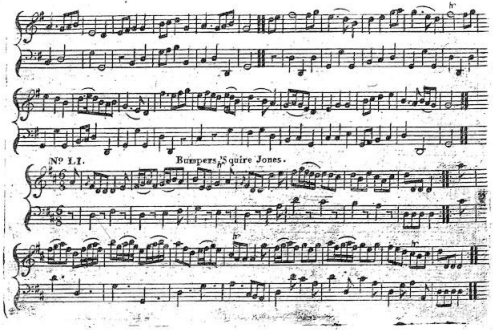
Nº XLIV. Maurice O Connor. Carolan.



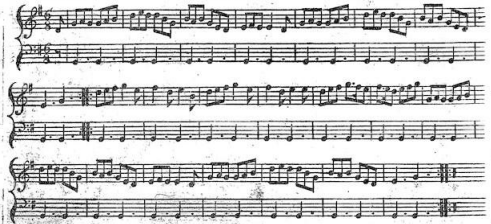

Nº XLV.
Irish Mad Song.
Slow
Nº XLVI.
Paddy Whack.


Nº XLVII.
Irish Blanket.
Nº XLVIII.
Patrick Kelly.
Carolan.

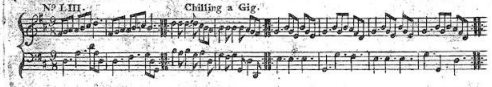

Nº XLIX. Molly St George.
Nº L. I am sleeping.


Nº LI. Bumpers Squire Jones.

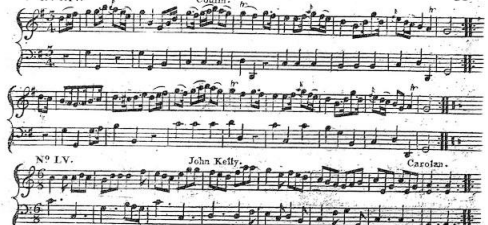
Nº LII. St Patrick's Day. In Love in a Village.



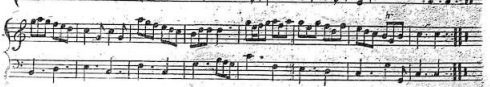
Nº LIII. Chilling a Gig.



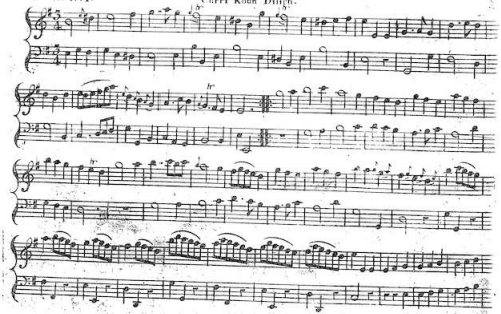
Nº LIV. Coulin.



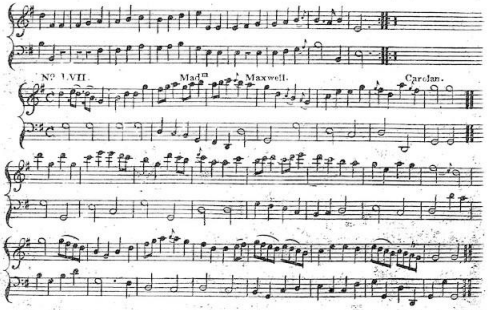
Nº LV. John Kelly. Carolan.

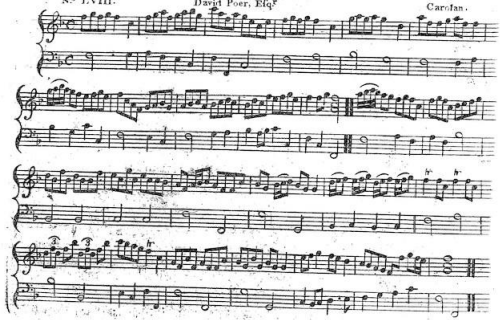


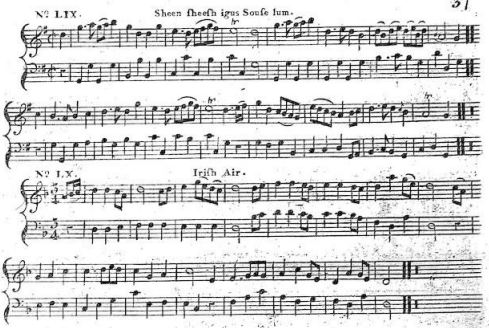
No I.VI. Curri Koun Dilich.



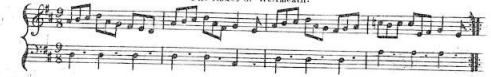
No I.VII. Maid[n] Maxwell. Cardan.



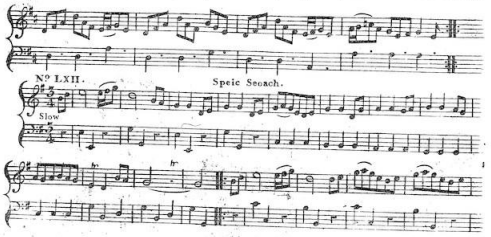

Nº LVIII.
David Poer, Esqr
Carolan.

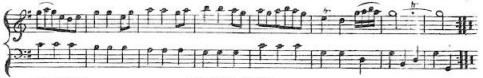

Nº LIX.
Sheen fheesh igus Souse lum.
Nº LX.
Irish Air.

Nº LXI. The Rakes of Weftmeath.

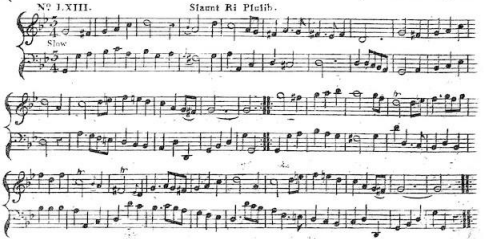


Nº LXII. Speic Seoach.

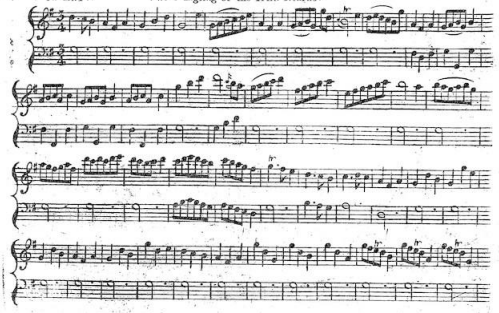




Nº LXIII. Sfaunt Ri Ffolih.

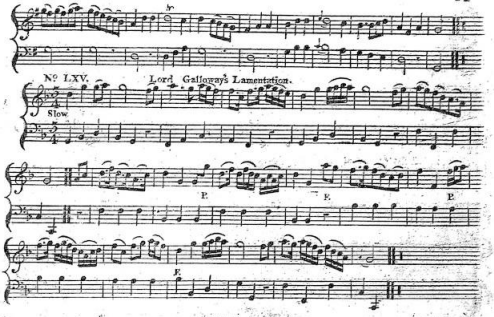


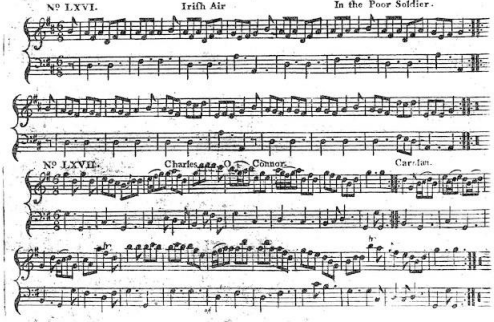
Nº LXIV. The Dangling of the Irish Beams.

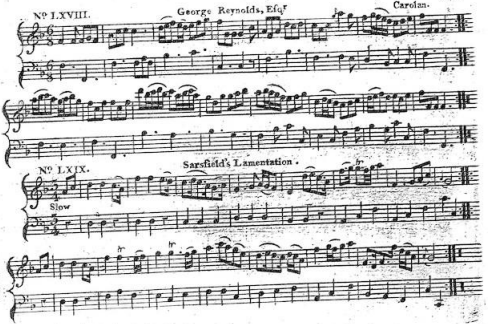


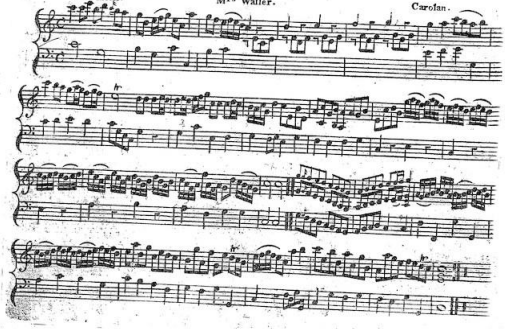
Nº LXV. Lord Gallaway's Lamentation.

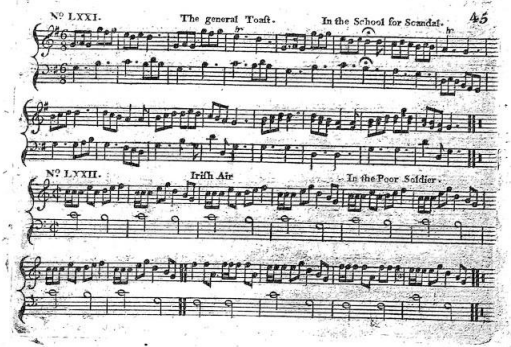
Slow



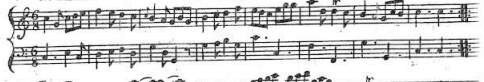

Nº LXVI. Irish Air In the Poor Soldier.
Nº LXVII. Charles O Connor. Carolan.


Nº LXVIII. George Reynolds, Esqr Carolan.
Nº LXIX. Sarsfield's Lamentation.
Slow

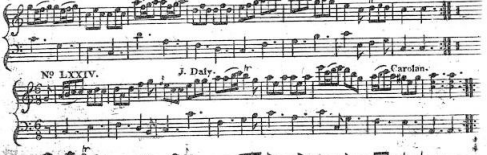

Nº. LXX.
Mrs Waller.
Carolan.


Nº LXXI.
The general Toast.
In the School for Scandal.
Nº LXXII.
Irish Air
In the Poor Soldier.

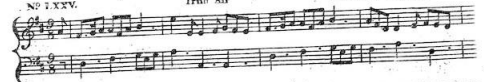
Nº LXXIII. Mrs Trench. Carolan.



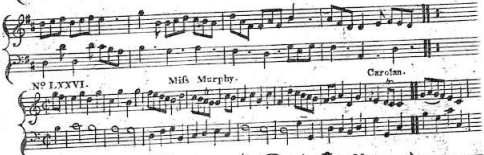
Nº LXXIV. J. Daly. Carolan.



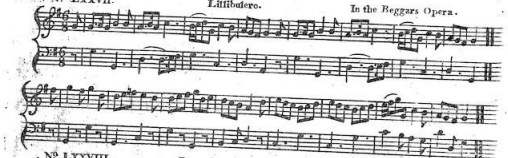
Nº LXXV. Irish Air. In the Poor Soldier.



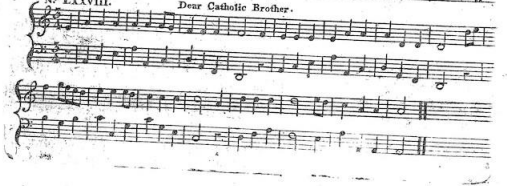
Nº LXXVI. Miss Murphy. Carolan.



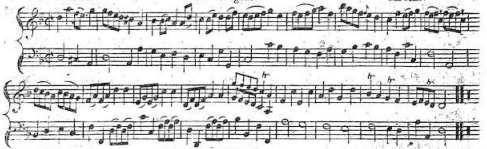
Nº LXXVII. Lillibulero. In the Beggars Opera.



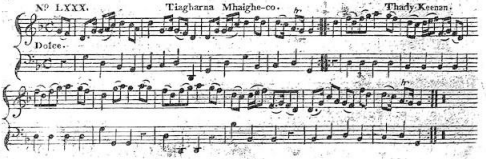
Nº LXXVIII. Dear Catholic Brother.



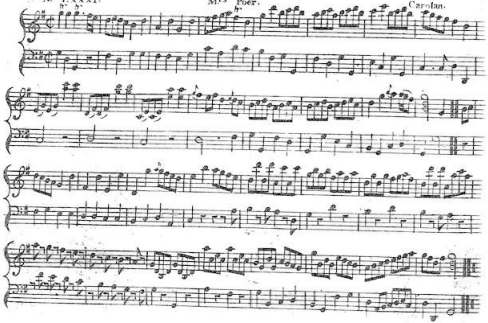
Nº LXXIX. Mrs Nugent. Carolan.



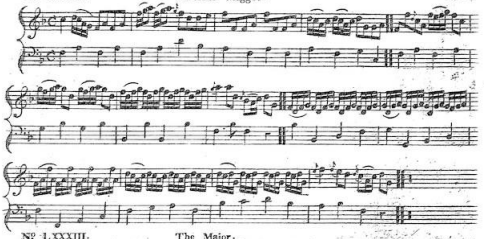
Nº LXXX. Tiagharna Mhaighe-co. Thady Keenan.



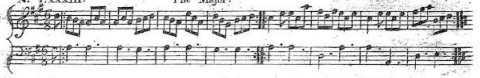
Nº 1.XXXI. Mrs Poer. Carolan.



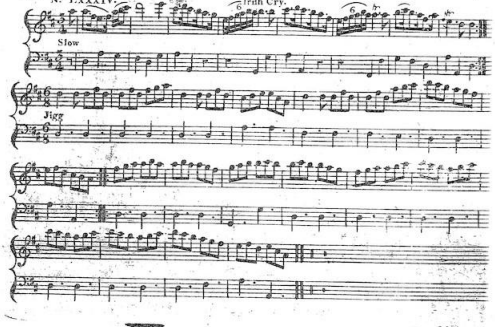
Nº 1.XXXII. Carolan's Maggot. 51



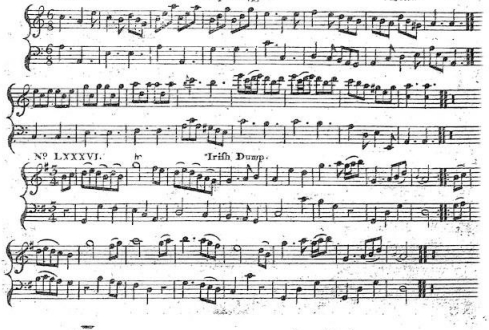
Nº 1.XXXIII. The Major.



No LXXXIV. Irish Cry.

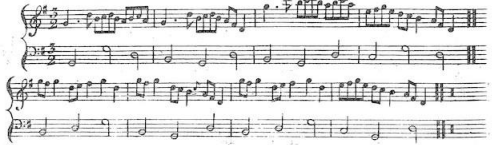


No LXXXV. Capt. Higgins. Carolan.

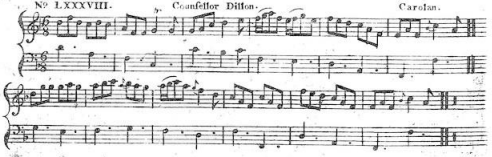


No LXXXVI. Irish Dump.

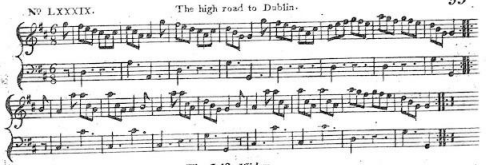
Nº LXXXVII. Loftrum Ponia.



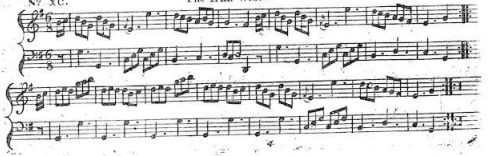
Nº LXXXVIII. Counsellor Dillon. Carolan.



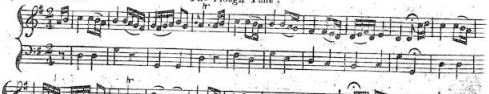
Nº LXXXIX. The high road to Dublin.



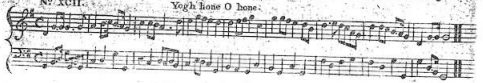
Nº XC. The Irish Widow.



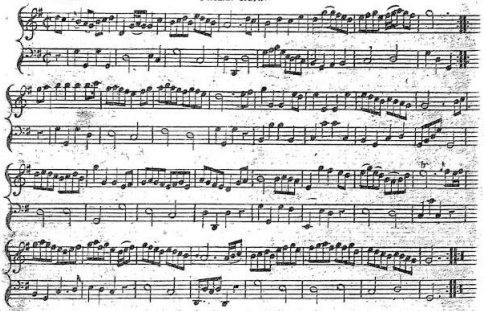
Nº XCI. The Plough Tune.



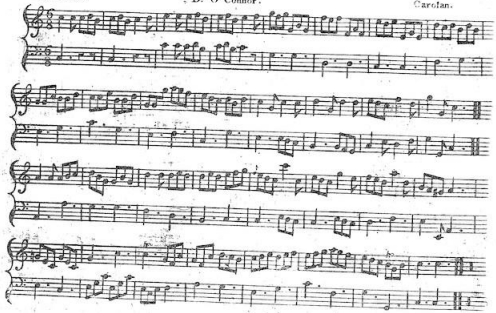
Nº XCII. Yogh hone O hone.



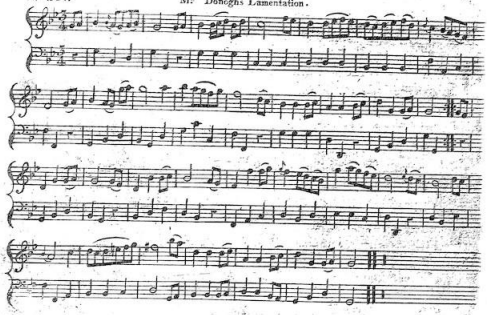
Nº XCIII. Thomas Burk.

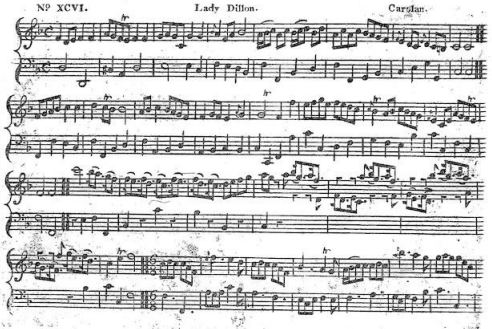


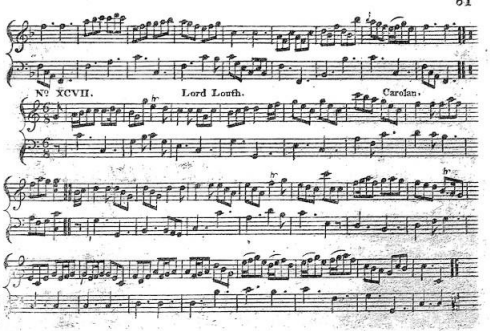
Nº XCIV. Dr O Connor. Carolan.



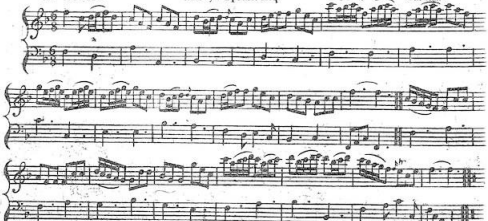
Nº XCV. Mr Donoghs Lamentation.



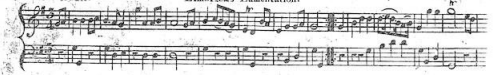

No XCVI.
Lady Dillon.
Carolan.

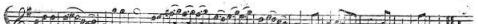

No XCVII.
Lord Louth.
Carolan.

Nº XCVIII. Mervyn Spratt, Esqr Carolan.

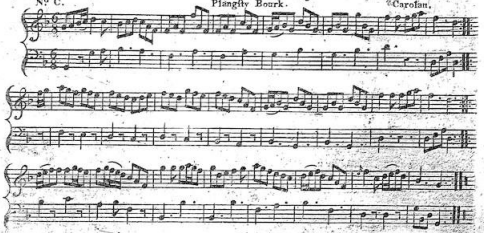


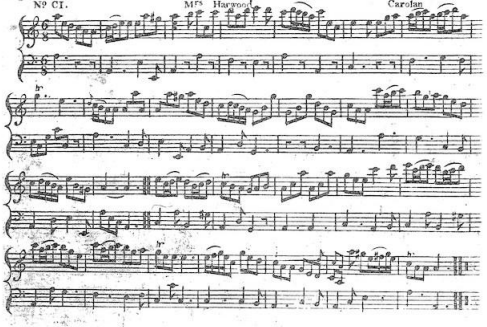
Nº XCIX. Limbrick's Lamentation.

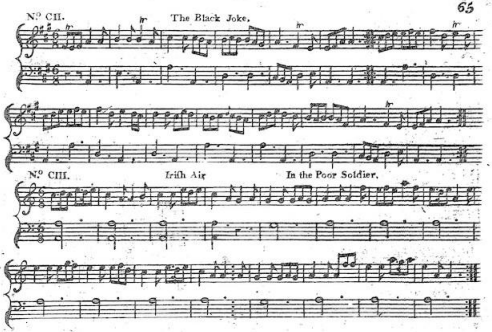




Nº C. Plangfly Bourk. Carolan.

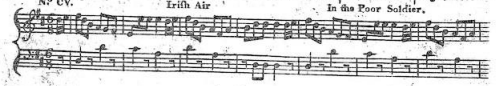


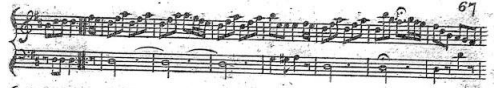

Nº CI.
Mrs Harwood
Carolan


Nº CII.
The Black Joke.
Nº CIII.
Irish Air
In the Poor Soldier.

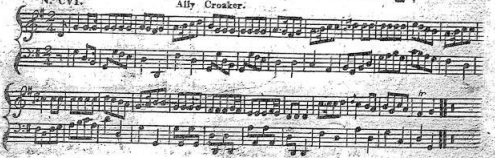
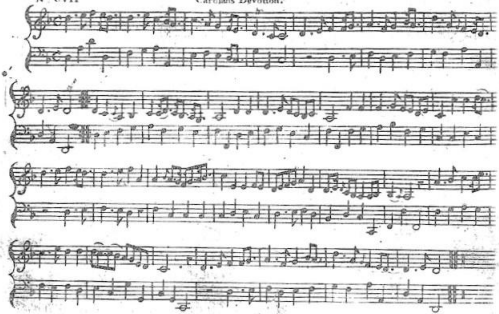
Nº CIV. Antient War Cry.

Nº CV. Irish Air. In the Poor Soldier.





Nº CVI. Ally Croaker.



N° CVII Carolan's Devotion.